

2
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S K E T C H E S

FROM

N A T U R E,

HIGH PRESERVATION.

(PRICE TWO SHILLINGS)

June 1779

S K E T C H E S
 FROM
N A T U R E,
 IN
H I G H P R E S E R V A T I O N,
 By the Most Honorable Masters ;
 AMONGST WHICH ARE THE
U N D O U B T E D O R I G I N A L S
 (Never before exhibited)
 O F

The Dukes of Cu——d.
 Gr——n.
 An——r.
 Qu——y.
 A—hb—p of C——rb—ry,
 Earls of B——te.
 S——h.
 Ch——y.
 B——l.
 D——h.
 M——d.

Lords N—h.
 T——l.
 W——h.
 Ca——le.
 H——ke.
 Bishop of Gl——r.
 Admiral K——l.
 General C——g.
 Charles F——x.
 Mr. B——ke.
 Mr. J——n.

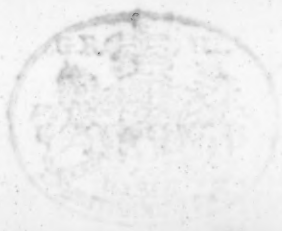
A N D M A N Y O T H E R S.

WITH EXPLANATORY AND IMPARTIAL STRICTURES ON THE
 MERITS OF THE SEVERAL PERFORMANCES.

L O N D O N :

Printed for G. KEARSLY, at No. 46, near Serjeants Inn, Fleet-Street.

M, DEC, LXXIX.



Introductory Address.

THE noble Artists concerned in the execution of the subjoined pieces, are actuated with no other view, than to rescue Great Britain from the imputation of inferiority to her neighbours in Italy, on the subject of excellence in painting. The display of English taste and genius, so impartially introduced to criticism, will therefore determine how far their endeavours have been worthy of success. To the annexed Catalogue, we have joined some few observations on the particularly striking circumstances of each piece. Such representations will not, however, we hope bias the impartial judgment of the world, as we may have, perhaps, omitted, or misrepresented certain touches of the pencil, which may appear beauties, or defects, accordingly as they are viewed in different lights. The Ladies, desirous to form a separate party of themselves, have refused entering the lists, 'till they see what honors fall to the share of the other sex. Much may be expected from the well-known taste and delicacy of their performances at a future period, when the gross deficiencies or outré daubs of the present painters shall have been sufficiently and meritedly canvassed.

A LIST OF THE ARTISTS.

WITH A REFERENCE TO THEIR RESPECTIVE PIECES.

Ab—g—n earl of	5	D—t—th earl of	15	J—k—n Mr. Charles	27
A—ft lord	6	D—l—e lord	ibid	J— earl of	28
An—r duke of	7	D—sh—e duke of	16	I—m lord	ibid
At—ll duke of	8	D—by earl of	ibid	K—l admiral	29
E—é colonel	ibid	D—r—t duke of	17	L— Sir John	ibid
B—ll—t earl of	42	D—n—g Mr.	ibid	Le D— lord	30
E—ng—ke viscount	ibid	E—c—be lord	ibid	L— marquis of	ibid
B—r—n viscount	9	E—s Mr. W—lb—e	18	L—le—n lord	31
B—t—n duke of	43	F—th lord	ibid	L—ll the hon. T—l	32
B—l earl of	ibid	F—y lord	19	M—ph—n James esq.	33
B—e rev. Mr.	9	F—x the hon. C—s	ibid	M—n—r duke of	ibid
Ba—ft earl	10	F—kl—n doctor	20	M—d earl of	34
Bu—ll Mr.	ibid	Gl—r duke of	ibid	M—s—th lord	35
B—gh—m earl of	44	Gl—r bishop of	21	M—the hon. g—l	ibid
B—b—y Sir C—	ibid	Gr—n duke of	21	M—e lord	36
B—e earl of	ibid	Gr—y marquis of	22	N—k duke of	ibid
B—ke Mr.	45	G—r lord	ibid	N—h lord	37
C—s duke of	11	G—f—d earl of	23	O—w lord	ibid
Ch—y earl	ibid	G—ne lord G—	ibid	Q— duke of	38
Cl—n general	12	G—i signior	24	R—b—y earl of	ibid
Col—e lord	ibid	G— ferjeant	25	S—h earl	39
C—g general	13	H—t the hon. col.	ib.	S—le Sir George	40
C—v—n lord	ibid	H—ke lord	ibid	T—d viscount	ibid
C—d—n lord	46	H—w viscount	26	V—a lord	ibid
C—t—r—y archbishop of	ib.	H—w Sir W—	ib.	V—e lord	41
C—r—le earl of	47	H—don earl of	27		
C—d duke of	14				

CATALOGUE

OF THE

PAINTINGS.

EARL OF A---GD-N.

I. *A Roman senator making his first oration in defence of liberty.*

THIS artist seems, as a young and unexperienced performer, to promise fairly, and in consideration of his want of practice and encouragement, we are inclined to overlook some trifling deficiencies in the execution of his piece. It will be not only necessary, but incumbent on us, as impartial critics, to point out the most glaring absurdities the painter has inadvertently fallen into. The back-scene, which should be correspondent with the situation of his personages, he has made in representation of a heath, environed by several groupes of trees. The peculiarity of the circumstance takes off the serious grandeur necessary to the subject. The figure which represents the Roman orator, is by far too void of dignity: the eye rather brutish than piercing, and the attitude more resembling a whipper-in, than a Cicero, or Demosthenes. The speaker seems to have considered rather the art of confounding, than convincing.

B

2. *The*

2. *The Prodigal Son requesting a livelihood.*

There will be found much greater force, and elegance of execution in this painter's second performance. His pencil and colouring seem nicely calculated for the above subject. The principal figure is peculiarly expressive and characteristic. His features display the different changes and successions of good and ill fortune inimitably, and his whole appearance speaks the folly and immorality of his conduct. The only fault we discover in the historical part of the painting is, that the personages applied to by the prodigal, seem rather, by their looks, to upbraid, than commiserate his condition.

3. *The famous Race-horse P o o o o o o o o in full speed.*

A masterly performance! The painter seems to have caught all the fire necessary for embellishing his subject. If we may take the liberty to hint one error in the composition, it will be, that the artist, to shew the muscles of his beast to advantage, has portray'd him rather in a starving condition. The features of the jockey seem to express nearly as much on his part.

L O R D A - - - - S T.

1. *Edward the Black Prince, with allegorical figures.*

We cannot speak sufficiently in commendation of this beautiful chef d'œuvre of painting. It is executed in a style that does honor to the artist. Edward, the chief figure in the piece, displays in his visage every feature that can express the glory of a soldier, and the benevolence of a man. With an eye of most engaging pity, the face preserves a commanding grandeur and nobleness, and presents us with what we judge a most compleat resemblance of the characters it is descriptive of.

2. *Victory*

2. *Victory and Fame contending.*

The chief object that strikes us in this piece is the figure of a hero returned from the overthrow of an enemy, whose forces are seen retiring precipitately in the back scene. Victory and Fame appear laying their treasures before him, and anxious to attract his first acknowledgments. The personages are represented in female dresses, with other usual habiliments, and the hero, who seems a Briton, receives from their hands the military order of the B---. If the painter has been guilty of any deficiency, it is in giving his hero too placid a serenity on the occasion.

DUKE OF AN-----R.

1. *Dionysius robbing the statues of Jove and Æsculapius.*

History acquaints us this Emperor was so ardently attached to pilfering, and at the same time so ingeniously witty in palliating his thefts, that he frequently was guilty of the one for the opportunity of introducing the other. He robbed the above statues of their ornaments, because a golden vesture was, as he said, an incumbrance to Jupiter in summer, and too cool a dress in winter, and because Æsculapius should not presume to wear a beard, when his father Apollo went without one. The circumstance is admirably executed, and Dionysius, by favor of the painter, preserves completely the ill idea we received of him from the historian.

2. *A Night View of Lausanne in Switzerland.*

A very pleasing and just representation; but we think the scene rather too crowded, considering the advance of the night. The painter best knows for what purpose his personages are assembled: we can only, with any probable grounds, fix on one, not greatly to the honour of the parties concerned.

DUKE

DUKE OF A---LL.

A Family Piece, the colors faded.

A miserable performance! We know not which deserves the greater blame, the family for suffering themselves to be so mangled, or the painter for abusing so many of God's creatures. The lady and her daughters seem to have some remains of decency visible here and there, tho' the eldest of the latter has the figure of a rake, if not something worse. The gentleman is most wretchedly bedaubed, and seems to be rather consulting the tinsel of his wife's dress than her person.

COLONEL B---E.

1. *Phormio teaching Annibal the military Art.*

This upstart has been handed down from remote ages as the most finished pedantic coxcomb of his time. Annibal passing near his school, after several conquests, and instances of conduct and prowess, Phormio, in a string of positive arguments, undertook to convince him that his whole plan had been wrong, and that himself only could let him into the true secret.---The contemptible figure of the one, with the contemptuous dignity of the other, are beautifully expressive, and highly coloured. Phormio wants life only to make a compleat blusterer in the H--- of C-----. We think this painter highly deserving encouragement, and inimitable in his present execution.

2. *A Gentleman in the character of Thrafo.*

Vide Terence's Eunuch.

What Phormio wanted in figure and attitude, is compleatly remedied in the above striking personage. The bullying consequence

quence of his appearance, is admirably characteristic of the stile of behaviour it is intended to represent.

V I S C O U N T B - R - - - - N.

1. *Trophies of War recovered from the Enemy.*

If this painter be as miserable in his judgment, as in his execution of military pieces, we may with justice stamp his talents most execrably unworthy of public exhibition. His drums and fifes are so very ill arranged, that they will scarcely admit of any distinction, and yet we may pronounce his forte to consist in this division particularly, as the rest of his *warlike groupe* is a mere unintelligible daub.

2. *A perspective View of the Stable-Yard, St. James's.*

His second piece is in a much better stile. The colors are well disposed, and the light and shade nicely considered. We judge this genius to be more calculated for unfinished paintings, though it cannot be denied, but that in some parts of his performance he has shewn himself capable of putting the last stroke.

R E V E R E N D M R. B -

Hercules and Antæus.

This artist is peculiarly happy in the distribution of his veins and muscles. He has given all that expressive energy in his figures, that we may have conceived from the Poet's description. Antæus seems to breathe in his doleful situation, and his conqueror appears abundantly desirous to "give him a belly-full."

E A R L B - - - - S T.

1. *A Nobleman in the character of Polonius.*

Vide Hamlet.

The ludicrous statesman before us wants neither figure or features to give a just idea of his character. The artist has answered our utmost expectation in the execution of his piece. A vacancy of expression in the face is what we judge most necessary in a pictured imitation of Shakespeare's prime minister, and the painter has so fully profited by the assistance given him, that he has hardly left a single line in his hero's visage, to distinguish his humanity.

2. *Peter rejecting the lucrative offers of Simon the Magician.*

How so capital a painter could be so wanting in the execution of his characters is surprizing. Peter, who should have been represented as displaying a benignity properly tempered with resentment, has, in the turn of his features, nothing more than a mere vulgar malicious fury, rather arising from the insignificancy of the proffered temptation, than a laudable contempt of its author. Simon's countenance is glaringly deficient, and wants that nice assemblage of expression which marks his historical character.

M R. B U - - - L L.

Hero and Leander.

The Town, that is to say, the Ton, must be made acquainted that these very interesting lovers are supposed to be in their happy, not their ungentle condition. Their loves, the poets say, were so sincere and mutual, that in their deaths they were not divided. The same waves that bore the hapless Leander, made Hero a partner in his calamity. At present indeed they seem so fond and contented,

contented, that they almost give the lie to the subsequent report we hear of them. The fair is overjoyed at the court paid her by her amorous swain, who looks for all the world like a truant school-boy, about to make but one mouthful of an apple-pye.

D U K E O F C - - - - - S.

Demosthenes correcting his Deficiencies of Elocution.

The figure of the speaker wants weight and dignity. A certain elegance of person seems to have been the painter's chief aim; but however a beauty of that denomination may strike us simply, it is not sufficiently captivating to supply the want of the more commanding traits of a Grecian orator. The nature of the subject to be sure pleads somewhat in favour of his maladroitness, but by considering Demosthenes' immediate want of accomplishments, we are led to forget the tradition history delivers to us of his subsequent improvement.

E A R L C H - - - - - Y.

1. *Venus and Adonis.*

Venus's smile is rather too much heightened, and favours more of the courtesan than her character requires. Adonis is a truly blooming young fellow, somewhat bordering on the athletic, but not outré, considering the labors Venus seems to demand from him. This picture, when faded by time, will be very well calculated to represent the swain in a less enviable point of view. The attitudes will equally serve the first or second period.

2. *Figure of a Knight Errant in search of adventures.*

A most gallant phiz, joined to a love-sick eye, are the chief beauties that strike us in this piece. The Knight is clad in a suit
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of armour, intended, we presume, to represent more modern accoutrements than were customary with gentlemen in his situation. We can only add, that the features are admirably expressive, and the whole figure animated in a most masterly stile.

GENERAL CL - - - N.

1. *Annibal passing the Alps.*

The old veteran displays the true spirit and perseverance of a soldier, and directs his undertakings with a calmness that does honor to the painter's judgment and genius. An invincible courage seems to animate his designs, and the canvas presents us Annibal in person, as we must have represented him in our minds. We know not whether to commend his patriotism, or blame his temerity, since the dangers before him appear as destructive as insurmountable.

2. *A whole Length of Jane Shore.*

The beautiful elegance of this figure, is considerably heightened by the melancholy sadness seated on her countenance: her eyes have all that power of utterance in them, which prefaces a tale of sorrow and contrition. Surely the artist must have felt, in the execution of his piece, all the sentiments which arise from so distressing a situation.

L O R D C O L - - - E.

Venus, attended by the Graces.

We think the artist has greatly mistaken his talent. Painting is by no means his forte. At least, if it be, he must be confessed an universal underling. Venus, who is depicted compleatly in the bagnio stile, has no one feature to give us an idea of her being immortal,

mortal, and her smiling train will most certainly make little resistance, if they should be unhappily attacked by a shower of rain in any of their rustic perambulations. In short, the chief excellence of the painting, is that it will wash.

GENERAL C - - - - - G.

Æneas and Dido in the Cave.

This painter abounds in justness of coloring, join'd to admirable expression in the attitudes of his personages. The military habit of the Trojan prince adds much to the manly dignity of his person. His face is strongly marked, and preserves the address of a lover, together with the grandeur of a warrior. Dido has all the languishing beauty, necessary for her character and situation. A majesty and elegance of figure should constitute her most striking trait, and we think the painter has done them justice--- a little less embonpoint would have rendered his heroine more engaging; however Æneas seems to overlook such immaterial objections, and accosts the fair without either timidity or reluctance.

L O R D C - - V - N.

Actæon changed to a Stag.

Fabulous history tells us that Actæon paid thus severely for peeping at Diana when bathing, and truly considering all things, it was a high affront to a lady of such nice honor and delicacy as the goddess---The painter has not confined himself to the representation of the bare narrative, but has ingeniously given such a turn to the features of his personages, that we shrewdly suspect, there was some more secret cause for the hunter's breach of good manners. Be it as may, Actæon makes large strides to ferocity, and commands our attention by the immoderate size of his antlers---Verbum sat sapienti---The painter had some other game in view.

D

D U K E

DUKE OF C-----D.

1. *Polemo corrected by the Eloquence of Xenocrates.*

This fashionable libertine, in the height of phrenzy, entering the philosopher's school, was abashed at the excellence of his reasoning, and became a sincere convert to his precepts. The history is well supported by the powers of the painter, and executed in a very lively, and pleasing stile---Polemo's figure attracts our notice by the propriety of its attitude. His features, while they distinguish him as a rake, preserve the necessary surprise occasioned by the enforcing arguments of Xenocrates, while the philosopher, unmoved at the rank or licentiousness of his pupil, addresses him with a pathos becoming the goodness of his intentions.

2. *The Returning Prodigal.*

We continue to persevere in our impartial commendation of this artist. His genius is liberal and sublime, tho' wild and uncultivated. A frequency of masterly touches may be discovered in the whole of his performances. He seems to have deviated from the general plans observed in the arts of painting. His faces, unless carefully examined, appear unfinished, tho' on a nearer view, we find them abundantly rich in design and coloring.---If there is any foible in his composition, it is his not being quite happy in finishing the ladies.

3. *The Charms of Matrimony.*

His two former pieces are far exceeded by the third, which we judge much more critically executed, and more pleasing from the choice of so engaging a subject. Too many encomiums cannot be paid the artist for this capital specimen of his skill, as we may search the cabinets of the curious, especially those of our modern
men

men of genius, without finding so truly good, and highly finished a painting.

E A R L O F D - - - - - H.

1. *The good Samaritan.*

Charity and compassion are beautifully expressive in the features of the above character. As the circumstance does honour to the amiable virtues of the Samaritan, so the execution of it reflects the highest compliment on the judgment, and taste of the painter. Each will live to their divided honor. It will be therefore needless to add that we think the artist inimitable in the softness of his touches, and the elegance with which he finishes his pieces.

2. *Domestic Joys.*

We know not what better title we can affix to a painting that consists of the portraits of a private family---To a peruser, the subject and criticism will appear insipid and unentertaining. The impartial admirer of the piece itself, will perceive the nicest propriety in the execution of each distinct personage---The parents, happy in the caresses of a numerous offspring, exhibit what exalted life should be, not what it is. In short, a profusion of coloring, without any offensive glare, will be found a particular excellence in the composition we are treating of.

L O R D D - - - L - - - - E.

Variety, a finished Piece.

Whilst some are throwing down what they determine to be the burthens of life, others appear raising and nurturing them with the most partial fondness. The painting represents a group of them differently divided, according to the variety of their tastes and passions, amongst

mongst which we are particularly led to remark a young rake offering money to an old crazy husband for the partner of his bosom, who, for the sake of a change, seems very willing to try the experiment.

D U K E O F D - - - - S H - - E.

The Decision of Paris.

The painter, like the poet, has taken care to make his hero, *no fool*. The three very tempting beauties, who display their rival charms, have very ample justice done them from his pencil; but he has so far outdone *himself* in the enchanting elegance bestowed on Venus, that we stand motionless admirers of his superior excellence. Paris very naturally and wisely takes but little time to determine. The piece displays him offering the apple to the fairest. Impartiality obliges us to add that she seems to catch at it too greedily, nor can we forgive a certain heavy, inexpressive set of features which very much disfigure poor Paris's physiognomy.

E A R L O F D - - B Y.

A Nobleman in the Character of Lord Townly.

His Lordship wants figure, address, and features. Under three such disadvantages, which the painter should have lessened as far as decency would permit, where can we expect to find any resemblance to the character my Lord has taken on him to assume? Not in the courtly deportment, or expressive dignity of his person, but in a certain *je ne sçais quoi* of language, in the eyes, which seems to say, "I had rather the Devil had my wife, than myself."

D U K E

DUKE OF D - - - T.

The Game of Cricket.

Our attention is very pleasingly drawn to a view near Sevenoaks in Kent, the seat of a noble Peer at K--- being visible at some distance. In the front scene the grand subject of the painting is very agreeably represented, and the attitudes executed with great skill both in the design and coloring. It is, to appearance, a living concourse of rustics, as the skirts of the enclosure are environed by an abundant group of merry faces from the neighbouring villages.

MR. D - N - - - G.

Whole Length Figure of a Roman Orator.

We cannot expatiate very largely on the beauties of this composition. Its defects are numerous and glaring, amongst which the sleepy countenance of the pleader is not the least. We think, however, the painter by no means deficient in design, and his pieces not ill calculated for sale.

LORD E - - C - - B E.

The Apollo Belvidere.

Like Hamlet's tale, horrible! horrible! most horrible! Criticism starts at so unworthy a subject. Malice and envy might reasonably expand their venom in so copious a field. What charms the original statue might have possessed, are all so most unfortunately disfigured by this painter's pencil, that we fear Apollo will baffle all endeavours to make him, himself again. We may address the artist as old Square-toes does his son---“ Study figures, and read Cocker's arithmetic.”

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MR.

M R. W - - B - - E E - - - S.

Portrait of Machiavel.

Had Mr. E---- attempted a less arduous task, we think his success would have been compleater; however, genius is by no means to be discouraged, and the gentleman has merit. His shades want expression, but are laid on with judgment. He seems to have hit on a pleasing, but not an admirable likeness. Practice will improve the advantages nature has bestow'd on him, and we doubt not but Machiavel, in his present unfinished condition, will be far exceeded by his future compositions.

L O R D F - - - - - T H.

1. *A Scene in the Provoked Wife.*

We are highly pleased with the masterly representation before us. Sir John, in his sleepy condition, is discovered dragged to a more decent place of retirement by his domestic, who passes a satirical reflection on the different routes of master and my lady. Her ladyship has great power of features, enlivened by a consummate aversion to her spouse, and Sir John has equal justice done to his debauched and filthy person by the artist's pencil. On the whole, it may be pronounced a good piece, and very deserving a place in this august assemblage.

2. *Death and Cupid.*

Æsop has given us a very pleasing, and well-invented explanation of the unnatural instances we meet with in the subject of love and death. The fabulous supposition of their arrows being indiscriminately confounded, accounts very poetically for the novelty of the circumstances. This event is represented by several emblematical

tical allusions in the back scene, and in front we have a picturesque view of Death aiming a dart at an old heart-broken figure, whose battered physiognomy seems to sparkle, with the contrary effect of the wing'd messenger---Several warm provocatives to gallantry are distributed throughout the scene, and executed with great justness of coloring. The old gentleman himself is a compleat figure, both in design and execution. His debilitated person and extraordinary vivacity are very nicely preserved in union.

L O R D F - - - Y.

Troy in Ashes.

A very melancholy representation of a very melancholy subject. The painter is peculiarly happy in touching private calamities. There is not a face in the whole Trojan groupe, but looks as if its owner had lost his patrimony. We wish them a better fate, and hope some good old devotee will house them for the sake of charity, as they are really not ill executed. At the same time we advise the artist to employ the gains of the present piece in purchasing materials for the execution of a second, which he may introduce with some more lively preface.

H O N O R A B L E C. F - - .

1. *The Fall of Phaeton.*

For excellence of design we think no painting superior to this first attempt of its ingenious composer. The neighing steeds have all the fire necessary for their situation, and the charioteer is so inimitably represented in his fall, that we could wish to see him in some more favourable tract of promotion. We have, however, this fault to find with the painter, that tho' he preserves great justness in his attitudes, he is rather unnatural in his expression of features. Phaeton seems rather to bully than despond under his calamity

The

2. *The Fox that had lost his Tail.*

Æsop gave speech and reason to the brute creation. This artist has given them what they even then required :---a visage proper for the occasion. We see the same solemnity of features in the painter's display of foxes, as is usually to be met with in our English courts of justice. The oratorical gentleman, who seems truly calm under his misfortunes, joins the gravity of a Commoner to the shrewdness of Reynard, and appears to offer powerful and convincing arguments in favour of his subverting system.

DOCTOR F - - - K L - N.

Achilles and Chiron.

The venerable authority of this so successful instructor, is very happily pourtrayed in a commanding power of features. We reflect with pleasure on the renown of his pupil, and trace every heroism of his life with singular admiration, when we view the instructor so truly venerable and engaging. The painter has been more compleatly happy in the execution of Chiron than Achilles. The warrior wants the calm attention due to the guardian of his infancy.

DUKE OF G - - - - - R.

The Four Bulls, a Fable.

It is hard to discover what could be the painter's reason for choosing so uninviting a subject. We own the moral of the tale reads well, but for the pencil, no scene could be rendered more flat and uninteresting. His bulls, considered as bulls, are very tolerable beasts, but as it must be confessed they have not the art of starting from the canvas, we trace no great signs of taste in the composition.

Probably they were meant allegorically, as there are several unintelligible figures scattered about the painting, which we cannot think have great concern there.

BISHOP OF G-----R.

Pride and Parsimony.

The above characters are personated by females, and heightened with all the traits that can constitute the passions they represent. Indeed, to so great a pitch has the painter carried his inveteracy against these very engaging ladies, that he has not left them a single feature to palliate their deformities. To add to the horrors of the scene, they are eagerly catching at a mitre, which appears pendant over their heads. A bust of POPE weeping is represented at a little distance.

DUKE OF GR-----N.

1. *The Ghost of Junius.*

A very decent composition, considering it's unsubstantial. Junius has lost the charms he possessed when living, and unwisely judged it not necessary to substitute others in their room, when dead. As a ghost, he makes confessedly a most formidable figure, and seems landed with an intention to frighten the living into a compliance. We are not able to discover the character to whom the spectre addresses himself, but conjecture it represents some enemy, whom he vilified before his change of residence.

2. *Lucius speaking in favour of a Cessation of Arms.*

Vide Tragedy of Cato.

Had not the painter been so communicative as to have acquainted us this honorable piece of antiquity was intended for one of

Cato's senate, we certainly should never have found it out. His figure breathes none of that sublimity for which the defenders of his cause were so celebrated, nor has he that grave composure in his looks, which so necessarily befits a senator. Lucius's sentiments, Mr. Addison informs us, were honest and laudable. The painter (as they are quite out of his way) has not been able to mangle *them*; so we may conjecture that Lucius is still honest within the canvas.

MARQUIS OF G - - - - -.

The Flitch of Bacon.

It is needless to give an historical explanation of this picture, the circumstance being so well known. In our critical remarks, which shall be brief, it will be sufficient to observe that the painting is delightfully pleasing, and finished in a most elegant stile. The contented couple are the pictures of happiness, untinctured with the follies of the age. Convinced of the absurdity of neglecting each other in public, they seem only blessed in a mutual intercourse of smiling affection. In short, candor obliges us to hold them to view as the best paintings we have yet met with of the kind.

L O R D G R - - - - - R.

1. *Achelous and Hercules.*

Hercules catching his rival in ipso facto of corrupting Deianira's morals, menaced destruction, and was with difficulty appeased by Achelous' presenting him with the horn of plenty. The figures are good, only Hercules is portrayed rather too frightful. In the contention, his physiognomy seems more calculated to inspire terror, than any other godlike attribute the painter has given him.

The

The cornucopia is abundantly rich and gaudy, but we think too much inlaid with gold.

2. *The Snail drawing in his Horns.*

A most laughable subject for a master! and to add to it, we lose the greatest beauty of the piece by the reptile hero's refusing us a fight of his honorable distinction. It is generally noticed that the snail withdraws his horns through fear, and yet we cannot think that a motive on the part of our gentleman, as there is no object in view but a fool at some distance, who appears reading a billet doux on the other side of the scene.

E A R L O F G - - - F - - D.

Diagoras dying in the Arms of his Children.

This truly venerable character is reported from history to have been so transported at the success of his children in the Roman games, that he died in their arms, with excess of joy. The subject is beautiful, and executed in a style equal to its value. The calm resignation of the father, welcoming his last moments, is admirably painted, nor can we speak sufficiently in praise of the passions so expressively described in the features of his sons.

L O R D G. G - - - - N E.

1. *Prince Ferdinand at the Head of his Troops.*

An attempt as bold as the execution is miserable. So far from presenting us with a prince and a warrior, the painter has hardly allowed his hero the figure of a man. We shall not waste criticism on the many errors of his piece, but only counsel him, immediately after the exhibition is closed, to consign it to eternal oblivion.

2. *The*

2. *The poet Horace flying from his Colors.*

It must be owned this piece is rather superior in design and propriety of attitude to the last. The figures have ease and expression. Poor Flaccus, who never should have been brought on the scene on the score of military mishaps, is a very laughable hero; so that while we commiserate his misfortune, we cannot help smiling at the woeful display of his timidity.

3. *Miniature of the King of Prussia.*

Why this artist should always wish to shew his skill in military subjects, is somewhat surprising, considering his inability in that stile of painting. His Prussian Majesty is highly unworthy the great original, from which the likeness is supposed to be taken. Too great a weight of flesh, joined with a heavy unmeaning eye, are glaring inconsistencies, which our painter has most wonderfully fallen into; and how he could bestow such impolitic attributes on so great a general, is far above our comprehension to unravel.

SIGNOR G - - - - - I.

Orpheus giving Life to Woods and Rocks.

The musician, we are to take it as granted, has an inexpressible power over the system of melody. That circumstance of his perfection, must inevitably be supposed in painting. However, it is by no means our intention to dispraise the science, or condemn the person of Orpheus. The painter has done him ample justice, nor shall we attempt to diminish the merit of so capital a performance. We only hope, that in his future pieces, he will oblige the world with something more connected with painting, than the subject of music.

S E R J E A N T

S E R J E A N T G - - - - .

A whole Length Figure of Justice.

Impartiality, unbiaſſed by private views, has been our invariable guide in the judgments we preſume to paſs on the merits or deficiencies of ſo many noble, and celebrated maſters. From our ſtrict obſervance of this conſideration, we cannot omit the praiſe due to this truly ineſtimable painting. More accurate judges may poſſibly diſcover ſome minutia of errors, in their microſcopic criticisms, that eſcape a liberal admirer. We can only give it, as our united ſentiments, that Juſtice has never been more amiably pourtrayed, or executed with greater judgment, than in the admirable figure before us.

H O N O R A B L E, C O L. H - - - - - T.

Diomed and Ulyſſes bearing off the Palladium.

So few bad pieces are to be met with in this collection, that it is but a repetition of the ſame compliment, to pay a juſt tribute to the ſeveral merits of their maſters. The painting before us is worthy every commendation we can beſtow on it. For boldneſs of execution, it far exceeds the generality of thoſe we have offered, and cannot fail to deſerve the admiration of the moſt critical obſervers. Diomed is the character we are particularly led to conſider, and the coloring charms us. He is all we can wiſh, when we figure to ourſelves the perſon of a hero.

L O R D H - - K E.

1. *Achilles rendered invulnerable.*

Thetis, the goddeſs mother of this Grecian champion, is ſaid to have dipt her darling in the waters of Styx, and thereby rendered

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him

him proof against all the Trojan artillery, except in the heel. The painter has discovered great skill in his attitudes, and finished his piece in the true spirit of just coloring. Achilles, with his young face, promises all the glories, so nobly fulfilled in his future life. This picture, whilst it is a chef d'œuvre in painting, exhibits a very useful moral to the mothers of this modern and inglorious æra.

2. *Britannia with her Spear and Shield.*

As this is a subject which has of late been almost totally neglected, it claims a double share of our praise from the propriety of the thought, and the execution of it. Britannia has, we think, rather too mournful a face on the occasion, and the veteran beside her, appears, without any reason explained, to make a party in her concern. The noble artist has certainly succeeded beyond our hopes in the excellence of his piece; but we should have been better pleased, had he given us a key to those mysterious parts, which we, who are out of the secret, are not able to unravel.

VISCOUNT H - - - .

A Storm at Sea.

Not amiss, considering the difficulty of doing justice to such a busy subject. His half vessels are characteristic, and at the same time have saved him some trouble by their demi-demands on his pencil. His fleet braves the pelting of the storm very heroically, though the admiral, who is visible, in spite of the confusion, appears within a hair's breadth of sinking, in the general calamity.

HONORABLE SIR W. H - - - .

Achilles in Armour.

Unhappy shade of so valorous a chief! May thy manes never
be

be made acquainted with the strange metamorphose put upon thee by a British painter! To have done with exclamation, we are sorry to pay so ill a compliment to this very celebrated artist, as to assure him that his warrior is by no means answerable to the ideas we had formed of the mighty son of Peleus. His countenance, dress, and figure, are all full-mouthed witnesses to his condemnation, and so eloquent in favor of the contrary party, that they leave not a wreck behind, for poor Sir William to lay hold of. This is not all the fault our criminal stands accused of. The tedious length of time, with the waste of coloring to no purpose, before the piece was compleatly mangled, are all unanswerable accusations, and prove him a painter undeserving the favour of the public.

E A R L O F H - - - - - D O N.

A miniature Face of Helen.

The wanton fair has every grace of feature necessary to stamp her a finished courtesan; though the painter has been rather too severe in delineating her characteristics, and has scattered such a profusion of rouge indiscriminately over her face, that we should take her to have been a drunkard, as well as something worse. Added to this, she has so masculine an air, and so unnatural an elevation of her hands, that we take it for granted the artist blundered in the character, and judged she was some Grecian actress of old time.

C - - - - - S J - - K - - - - N, Esq.

The Ladder of Ambition.

We may venture to pronounce this a very promising painter. He seems to have well studied the delicacies necessary to form a complete

plete artist, and succeeds particularly well in the display of them. His ladder is certainly higher than we should have expected, but its steps are so exceedingly true in the perspective, that we are invited to its summit without any injury to the nicety of our feelings. We wish him that ambition he so critically describes, and doubt not but it will lead him to the golden recompence of merit.

E A R L O F J - - - - .

Eve tempted by the Serpent.

By the blooming elegance of our general mother's person, we should judge the painter to have copied the figure from some British beauty of the age. Different enquirers will fix on different ladies as the most natural originals in such a case. For our parts we meddle not with ---- affairs. The scene is well described and embellished in a masterly taste. Eve has in her all that we think lovely, but speaks, in the language of the eyes, her subjection to female frailty. One thing will plead in her behalf---The artist has given her a very personable serpent.

L O R D I - - - - M.

Prometheus chained to a Rock.

The vulture, which we see making a meal of the poor criminal's entrails, is admirably calculated for the office, nor has the painter been sparing of his horror, in finishing his hero's sacrilegious face. Prometheus is so far from moving our pity, that we think the punishment too refined for such a hang-dog. The artist, however, is answerable for all the unjust additions he has been pased to make on the subject of his prisoner's ill deserts; we only follow the clue he gives us, when we pronounce the figure to be truly in the Tyburn stile.

ADMIRAL

ADMIRAL K - - - - - .

1. *Achilles in dudgeon.*

Achilles has a sublimity in his anger, which serves as an excuse for disfiguring so noble a set of features. We cannot think the artist happy in his choice of a subject, tho' he is perfectly a master in the execution of it. The serious resentment visible in the warrior's countenance commands our attention, and when that is once given, the applause so critical a piece of painting merits, can by no means be withheld. The scene is ingeniously calculated to suit the passions of the character, and presents us with a kind of silent, surly gloom on every side---On the whole the piece is very capital, tho' rather unpleasing in its historical matter.

2. *The Contention of Ajax and Ulysses.*

There is a kind of vehemence, if we may be allowed the expression, that gives a very agreeable pathos to the painting before us. Ajax preserves that fire, so inseparable from his character, as delivered from history, and engages us greatly in his behalf by the openness and honesty of his countenance. The artist has given him the attributes of true valor, unmixed with policy, whilst he has shewn himself equally excellent as an historian and a painter, in abundantly characterising the latter quality in Ulysses. We may, without flattery, declare this a most beautiful representation of the circumstance on which the subject is founded, and hope its immortality will be equal to its excellence.

SIR JOHN L - - - .

Anniceris exhibiting his Skill in Chariot-driving before Plato.

This sage philosopher, at a time when Anniceris was applauded
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with the united acclamations of innumerable spectators for his extraordinary skill in never driving out of the same track, was the only one who condemned the disposal of his time, and argued in opposition to the depraved taste of the times. The figure of the venerable counsellor is pourtrayed with great justness and beauty; but that of Anniceris must be confessed superior in point of warmth of coloring and expression. The vacant look, contemptuous sneer, and profligate appearance he exhibits, are truly characteristic, and well finished. If the painter has been guilty of any error in his design, it is, we think, in having delineated too great a number of female faces in the groupe. The ladies of that age would not certainly either have countenanced the manners or the man.

L O R D L E D - - - - - .

Silenus mounted on an Afs.

The painter has done great justice to his toping hero, in the propriety of his person and features. He appears a true jolly blade, and wants neither power or good will to make himself master of his part. The difficulty of pourtraying so inconstant an attitude as that of Silenus, speaks greatly in favor of the artist's skill; nor are the emblematical figures beside him, less proofs of the drunkard's character, or the painter's taste. We beg leave to point out one error in the composition, which is that the afs has more the look of a gentleman than his master.

M. O F L - - - - - .

Hercules and Omphale.

That a hero, invincible in battle, should not be equally proof against the cannons of the fair, is a truth so necessary to be taught
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the moderns, that antiquity has been replete with examples for their instruction. Hercules, after his many valorous feats of courage, confessed himself the slave of Omphale, and, to give her pleasure, accoutred himself in her habit, and resigned his own to the lady. We cannot lavish many compliments in praise of this painting, as its personages are very ill calculated to represent the characters it appears to draw. Hercules is diminished into a poor dwindled beau, seemingly of the present generation, and has changed his person, as well as dress, if we may judge from the insignificancy of his looks. In short, it is an under-rate piece, and can never please, even on a flight examination.

L O R D L - - - - - N.

1. *Paris and Helen.*

The rape of Helen is a circumstance which so frequently occurs to our remembrance, that it will be needless to give any embellishment to our criticisms by sketching the outlines of the affair. The painter has given such additions to the characters, as history left us to imagine without particularly expressing them. For instance, he has made Paris an emaciated rakish-looking debauchee, who seems to tell you by his appearance, that from his first approach to manhood, he spent the greatest share of his hours in a bagnio. Helen is equal characteristic. The furniture of the chamber is entirely novel, and beyond our explanation. The chief paintings supposed to compose a part of it are : a head of Henry II. a view of H - - park, Worcestershire; portrait of a nobleman, which we guess to be the deceased father of the owner of the mansion; another portrait of a b--p, much mangled, as indeed are the rest of the collection.

Mars

2. *Mars and Venus discovered by Apollo.*

Nice critics would probably say on this subject that the scene is too highly painted, and beyond the limits of reason or delicacy. The personages are to be sure in so critical a situation, that we cannot favor the world with a minute description of the beauties they discover. Let it suffice that we comprise the whole of our more private observations in this short summary. Mars and Venus would be the compleatest of their sex, were they employed in a better purpose. We are led to wonder why Sol should be habited in lawn sleeves.

3. *The Deserted Village.*

Vide Dr. Goldsmith.

So desert is the view before us, that we can hardly discover any subject either for flattering or malicious criticism. There is scarcely a tree to be seen, and the few which are left, are so completely stripped of their verdure, that it is almost impossible to discover any other than withered leaves and shattered branches. The painter has had little trouble in the execution of his piece; and if it is, as he has told us, a view in W---shire, we are sorry the county should have in it a spot so thoroughly wretched.

H O N O R A B L E T - - - - - L - - - - - L L.

The Temple of Calumny.

The crowded figures which so abundantly swarm on every side of this painting are certainly characteristic, and suitable to the times. To pay their court to so courteous and frequented a goddess as detraction, is a pleasing office to more than one half of the world. Those who have no cause for entering the ranks, will readily

dily invented some plea in their defence; so that calumny is in little danger of being neglected. The painter has been very severe in the display of his personages. We recollect several living faces in the groupe, and particularly one whole family in the male branch. An old man and his three sons, all eager in paying their devoirs. *N. B.* These suitors seem to have once been votaries to the goddess, Flattery.

J - - - S M - - P H - - S O N, Esq.

Arachne changed to a Spider.

The artist has so ordered the machinery of his piece, that we behold Arachne in all her glory on one side the canvas, and an overgrown Spider, supposed to be the same lady in a second form, on the left. The coloring is very nicely laid on, and the characters finished with great justness. The Spider, which is of such a magnitude as to admit expression of features, seems to lament her falsely placed ambition, when in her pristine state; and through a resolution to put an end to every thing which may boast of merit, appears scattering her poison over an edition of Homer's Iliad.

D U K E O F M - - C H - - - - R.

A whole Length of Phaon.

There is great boldness in the execution of the figure. Its attitude is strikingly critical, and preserves a masterly correspondence of beauties, that forcibly attracts our admiration. The features are noble, particularly the upper part of the face, which displays an elegance of design, and height of painting, superior to the unanimated description of words.

I

E A R L

E A R L o f M - - - - - D.

Lycurgus giving Laws to the Spartans.

We feel a pleasure in being able, amongst the variety of paintings which present themselves to our consideration, to condemn so few in terms beyond a friendly hint, or gentle caution. The masters engaged in this society have been so critically nice in finishing their pieces, that there is little room for severe disapprobation in any single painting. That before us is compleatly executed, and in a stile somewhat different from the generality of the collection. Lycurgus's figure is pourtrayed with abundant delicacy, and preserves a pleasing antiquity in habit and features. We judge the painter to have used some art in displaying his hero we are unacquainted with, as the other counsellors, who compose the assembly, seem, on comparison, a mere set of moving wax-work.

L O R D M - - B - - - N E.

The Death of Narcissus.

The unfortunate exit of this fond youth need not be repeated, nor is it necessary to acquaint the reader how dangerous is the passion of self-affection. So far as to the moral of the piece. The merit of its composition is certainly visible in every embellishment it contains. Narcissus has all that languishing delicacy of features proper for his character, and exhibits a pleasing and enlivened comment on Ovid's narrative. We think this artist very great in the stile of painting he particularly follows, and hope he will not lose sight of so engaging a substance.

L O R D

L O R D M - - - S - - - T H.

1. *Folly mounted on a Car, drawn by Prodigality, Debauchery, Delusion and Deceit.*

Surely the taste of such a painter must be highly vitiated, or he would have indulged us with a more pleasing display of his genius. The piece, however horrid the subject, is still well executed. Folly is depicted in the character of a modern fellow of spirit, accoutred in the true stile of buckism, and as ridiculous in the lifeless apathy of his features, as in the choice of his drefs. The harnessed groupe are equally well designed, and satirized very emblematically.

2. *The Figure of a Courtezan, full Length.*

Whether his Lordship intended this for a British or a foreign w----, one modern or antient, we pretend not to determine. She has all the audacity and dissimulation common to either time or country, and may be pronounced perfect---in wickedness. Should this piece be intended for sale, we counsel the world, for the sake of their health and purses, not to make so dangerous a purchase, as her alluring features may tempt them to try---if there be possibly originals of the kind.

H O N O R A B L E G E N. M - - - - - N.

Whole Length of Annibal.

The veteran demands the tribute of applause most forcibly, nor can we refuse it to so noble a champion, or so admirable a painting. His personal grandeur and magnanimity are beautifully expressed in his figure and features, and charm us with the external qualifications of a hero. The wounds he appears to have received, are heart-felt circumstances in attracting our applause, and excellently

lently designed by the artist, who, we think, merits a considerable share of commendation.

L O R D M - - - - V E.

1. *The Death of Æschylus.*

History reports this poor fellow to have been slain, from the resemblance of his head to the summit of a rock. Our readers must know it was a bald pate, and a bird of prey, through mistake, let fall a tortoise on it, with intention to break the shell. Unhappy Æschylus' cracked skull paid sorely for the experiment. The story is very naturally described in the piece, and the hapless victim's bald crown most expressively depicted.

2. *Representation of a huge Statue of Neptune, discovered in the Ruins of Troy.*

Had not this painter been something more than tolerable in his compositions, the President could never have suffered so unwieldy a piece to have intruded on the symmetry of the collection. Omitting the extraordinary size of the painting, and the surprising bulk of the figure, we have no fault to find with this specimen of our artist's merit. The limbs of the sea-deity are well finished, and the proportion critically observed. In short, we may with reason congratulate the country that possesses the original statue of this tremendous son of Saturn.

D U K E O F N - - - - K.

The Death of Anacreon.

We shall leave moralizing on this untimely event to feverer critics, to those more intimately experienced in the dangers arising from

from the juice of the vine. To die by that which is dearest to one, cannot, however, be thought, a very cruel fate, nor has Anacreon any extraordinary reason to grumble at his exit. The painter has given us a very true and finished portrait of a drunkard, and not simply a drunkard, but one of fashion and quality; not that the visage of his hero displays any thing beyond the usual rank of Bacchanalians. We discover Anacreon to have been of high blood by some distinguishing marks, unknown to common physiognomists, and unbelieved by those who are not modern adepts in nobility.

L O R D N - - T H.

Atlas supporting the Universe.

A ponderous subject most ponderously described! The painter is no fool, however. He has bestowed a most immoderate bulk of flesh on his very conspicuous character, and rendered him every way equal to the task required. After all these well-managed proprieties, we think the distortion of features in this gigantic porter, by no means of a piece with his substantial powers of body. It is an injustice to his corporeal accomplishments, that his face should give the lie to their perfection.

L O R D O - - - - W.

The Fox and the Ape.

Vide Æsop.

The painter has enriched his fable with a variety of figures, all tolerably executed. The Ape, whom Æsop had lately celebrated as monarch of the beasts, is discovered ensnared, and unwittingly entrapped by the subtlety of Reynard. Words are unable to give a just description of the strangely foolish figure he makes in his unexpected confinement. The Fox, who is reading him a lecture

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on

on the changes of fortune, is portrayed with the features of a satirist, and seems pointing the grand force of his arguments to the coronet, which totters on the deposed sovereign's head. In short, the piece may be pronounced an admirable satire on the brute creation, and excellently calculated to the subversion of coronetted monkeys.

DUKE OF Q-----.

1. *The Gates of Hell.*

Vide Milton's Paradise Lost, book 2.

When we pay a compliment to the painter's excellence as an artist, we cannot help forming very unfavorable ideas of him as a man. To be so compleatly horrid in the execution of his subject, shews a fertile genius, but by no means a liberal soul. Whence he could have extracted so many frightful spectres we cannot conceive, unless from a depraved imagination, ever ready at terrible machinations. We beg his pardon for stepping aside from our regular plan, to condemn him for what painters should rather judge a virtue than its contrary.

2. *The Death of Herod.*

This is the least indelicate of the two proofs of our artist's choice in his paintings, and will admit of some small degree of commendation. Herod is represented to be what depravity of morals and profligacy of life must have rendered him, and excites in us a kind of satisfaction at a judgment so merited, inflicted in so critical a moment.

EARL OF R---B---Y.

The Hand of Munificence stopped by a Figure representing Frugality.

The last personage is the only commendable beauty in the piece.
Her

Her eye and complexion are figuratively calculated to convey a true representation of her concern in the subject. Munificence wants much of that softness and benevolence so necessary to her character. The natural degout of the subject will, we expect, if the painter proposes putting up his piece to sale, prevent the accomplishment of his wishes.

E A R L O F S - - - - C H.

1. *Mahomet's Paradise, with a Variety of Figures.*

The houries which compose the chief part of this painting, are just the merry wanton lasses we are taught to expect from the asseverations of their creator; nor are the happy souls just lunched over from their mortal habitation less pleased with the situation. Unbounded love reigns throughout the whole. It is rather too highly colored in the back scenes, when examined by an uninterested connoisseur.

2. *The Traveller benighted.*

Our attention is drawn to a gloomy scene, which represents the night far advanced, and discovering nothing to the view but wilds and deserts. The figure, which composes the historical part of the piece, seems agitated beyond description, and so bewildered in fruitless search, that he finally resigns himself to the direction of mere chance. Such, at least, are the observations we are led to make on the subject, and such the Traveller's expression of features seems to authorize. We have only one fault to find with the piece in general, which consists rather in the design than the execution. The Traveller's pockets appear so completely charged with provision, that he may reasonably wait the approach of morning, being in no great danger of *starvation*.

S I R

S I R G. S - - - - L E.

Magna Charta signed by King John.

We may call this a truly English piece from a truly capital master. Its subject is animating, and the execution of it magnificently beautiful. There cannot be found greater firmness and expression of features, than in the visage of the Barons, who almost breathe the accents of liberty from the canvas. The artist bids fair for fame, and will, we hope, be as happy in the finishing of his pieces, as he is in the choice of his subjects.

V I S C O U N T T - - - - - D.

The Honey Moon.

The figures are prettily designed, but the coloring indiscriminately laid on, and by much too faint. The gentleman wants that lively bloom necessary for a bridegroom, and the lady that glow of affection usually seated on the cheek of a bride. The attitudes are good, but seem incapable of producing the effect designed by the painter. We think he might better have called his piece, "A Satyr and Venus," and are sorry to say we have no very promising hopes of this artist's future claims to our patronage---at least in love subjects.

L O R D V - - - - - A.

The sacred Rites of Priapus.

Fye, fye, so obscene an artist! How can we pretend to criticise the parts of a performance, where the whole is too shocking to bear examination. Whatever may be the future fate of this immodest piece of painting, the reader may be assured it is too well executed, to be deserving a place in any exhibition.

L O R D

L O R D V - N E.

Jason in the Embraces of Creusa.

A very chaste, moral, and virtuous performance! Jason has in his visage all the fear of a husband, who expects every moment to be surprized by his lady, and Creusa turns aside her head, as if most cordially unwilling to consent to the intrusion. Whether it be meant to shew how conscious guilt is in the commission of its crimes, or how admirably we can disfigure our illicit intentions under the mark of hypocrisy, we cannot absolutely determine. However, the painter has made his characters answer the double purpose.

PAINTERS *and their* PERFORMANCES,
omitted in the alphabetical arrangement.

E A R L O F B - L L - - - - T.

A whole Length representing Fortitude.

There is an elegance in this artist's compositions, that can please only on an examination of his pieces. Description will be far short, and even incorrect in any display it may exhibit of his beauties. We can only pronounce it as certain, that Fortitude maintains, throughout her whole figure, a superiority of person and dignity, that leads us to a pleasing prospect of this painter's future fame.

V I S C O U N T B - - - N G - - - K E.

The Spendthrift and the Swallow.

Æsop gives us a pleasing moral in handling the above subject, nor has the painter been less happy in adding, as it were, life to the scene the fabulist described. The unhappy character exhibited as the hero of the tale, is depicted in a truly tattered condition, and bears in his visage the marks of unfeigned contrition. Our living genius has enlarged on Æsop's groundwork, and describes the prodigal as having been born in the height of splendor, which is personified by two female figures guarding over him, when an infant. The piece is particularly well finished and highly coloured. The emblematical representation of cards, dice, &c. &c. are very characteristic, and excellently fancied.

D U K E

DUKE OF B - - T - N.

Diogenes on Ship-board.

If any fault can be pointed out in the composition before us, it is that this striking figure is rather unreasonably tinged with ill-nature. His morose disposition seems to transport him beyond bounds. The characters which form the group are all females, who seem attentive to accomplish every wish their ill-humoured tyrant can form. The eldest daughter is to appearance as forward as her companions, but displays a sort of backwardness in the eye, which whether it be the fault of the painter, or herself, we cannot determine.

EARL OF B - - - - L.

1. *The Death of Curtius.*

The earth being sunk in the midst of the Roman forum, and it being decreed that it should never be closed unless some young nobleman were buried in it, Curtius mounted his horse and rode into the cavity. The figure of the young Roman is particularly well executed, except that the features represent a greater advance in years than fell to Curtius's lot. The wrinkles the painter has bestowed on him, agree but ill with the language of the historian; but for the sake of so compleat a piece of skill, the impropriety may be excused.

2. *Matrimony; an historical Painting.*

Unless the artist intended it as a burlesque on the married state, we cannot discover the propriety of his character. The good husband, who first strikes our view, seems asleep, and with his back towards madam, who consoles herself under the misfortune, by
exa-

examining and correcting a large bundle of manuscripts, seemingly wills, conveyances, and other papers to the like purpose.

E A R L o f B - - - - - G H - M.

Alexander making his triumphal Entry into Babylon.

Very wretchedly murdered, considering the renown of its composer. Alexander seems rather stealing into some enemy's camp by midnight, than returning victorious from conquest. His retinue is composed of a set of wretches, more calculated to grace a Tyburn exit, than an Emperor's chariot. The painter has been so sparing of his colours, that we can hardly distinguish the Emperor's habit from that of his Lords, nor theirs from a citizen's every day suit.

S I R C - - - - - B - - B - - Y.

Christian eased of his Burthen.

Vide Pilgrim's Progress.

The poor sufferer displays a most immoderate share of joy at the fortunate event, and looks with such an eye of exultation on the downcast load, that one can only compare him to a husband just parted from his wife.

E A R L o f B - T E.

1. *The Arms of Scotland supported by Pride and Tyranny.*

Every one must allow this is a strange design either for history or painting ; but the unpleasing surprize at such a subject, is entirely removed on a close examination of the masterly stile in which it is executed. The supporters are truly expressive in person and features ; nor can the horror we receive from their correspondent sentiment, be exceeded by that of their haggard visages.

2. *A*

2. *A State-Repeater, on a new Construction.*

This painting, which is intended to represent a watch, exhibits a variety of wheels, all in quick and uninterrupted motion. The chief curiosity we are led to consider, is the concealment of the grand machine, which gives action to the whole system, and which the painter, who is said to have been also the inventor, will not gratify us with a sight of.

3. *Æneas bearing his Father from Troy.*

Whether it proceeds from the heaviness of the load, or the little practice Æneas has had in such sort of employments, the poor young man seems violently agitated under his paternal luggage. Old Anchises, who, by the bye, appears sufficiently *well timbered* to be his own support, has too merry a face on the occasion, and seems to say he cares little for the conflagration in the rear, provided he escapes scot free. *N. B.* We believe the painter has had some assistance from his son in this piece, as we have heard him assert his intention of bringing the young gentleman up to the trade.

MR. B - - K E.

1. *Cicero declaiming against civil Commotions.*

The orator appears to have well studied the justice of his cause, and is happy in the disposition of his limbs. His expression of features borders too much on the ludicrous, but, on the whole, is far from being deficient or unnatural. We cannot speak so favorably in regard to his figure. The Painter has done too much for him, and Nature little, for he has neither dignity or height sufficient to recommend him in the character he has assumed. To

M

speak

speaking impartially, the artist has made him what Cicero might, not what Cicero should have been.

2. *Longinus---Taken from an Antique.*

Too young and vacant a face for this great and excellent critic, are the chief faults of our painter's present composition. The features are somewhat void of expression, and have a roughness not truly suitable to the frown of antiquity.

L O R D C - - D - N.

A whole Length of Nestor speaking.

We may venture to pronounce, that could this veteran take a short excursion from Elysium, he would be happy in seeing his own person so excellently transmitted to after ages. Whatever superiority, experience, wisdom and eloquence might have given him, are centered in the painting before us, where the touch of a first-rate artist is visible in every stroke. His attitude is peculiarly striking, and wants only the addition of arguments to present us with the hoary counsellor so celebrated in the Iliad.

A - - - - - OF C - - - - - Y.

Job's Resignation in Affliction.

Amongst many other urgent causes for complaint, Job found a headstrong wife by no means the smallest. Whilst the rest vexed and tormented his bodily tranquillity, that distracted his mind; so that the painter has chosen the latter subject as most expressive of his hero's resignation under misfortune. The figure of Job is executed with inimitable propriety of features, and that of his mate not less excellent in the distribution of coloring. The most glaring

ing error to be perceived, is that the piece is too much modernized. Job appears reading some recent religious writers, and his Lady writing cards of compliments and orders to milliners, whilst many other papers equally familiar to the present times lie scattered on the floor.

EARL OF C - - - - - L E.

1. *Iphis changed to a Man.*

Iphis was a Cretan virgin, turned into a man on her wedding-day. Lygdus, her father, having commanded every girl he should beget to be destroyed, it was found necessary to conceal her sex as long as possible. This figure is executed with great softness and taste. The connection it preserves of the two sexes is nicely expressed, except that we think the painter to blame for having made the principal features more resembling Iphis in her first than second state.

2. *Inside View of Lady C - - - - - 's Bedchamber.*

We may affirm this a truly critical and commendable piece. The variety of embellishments the artist has bestowed on it, will be very explanatory to future ages of the present taste in furniture. No part can with propriety be disunited from the rest, nor can we venture to say any article is misapplied, except there be too great a profusion of poetical volumes.

F I N I S.

